

ONE DOLLAR

modern man

1957 YEARBOOK OF QUEENS



MOVIE QUEENS

ANITA EKBERG
MARILYN MONROE
SOPHIA LOREN

STAGE QUEENS

JAYNE MANSFIELD
NEJLA ATEŞ
EARTHA KITT

MODEL QUEENS

BETTY BROSMER
BETTY PAGE

CABARET QUEENS

LILI ST. CYR
LILLY CHRISTINE

BURLESQUE QUEENS

EVELYN WEST
TEMPEST STORM

SINGER QUEENS

MONIQUE VAN VOOREN
MEG MYLES

FULL COLOR
PINUP QUEENS

TWO PORTFOLIOS
OF NUDE STUDIES



VOLUME SIX

MODERN MAN 1957 YEARBOOK

INTRODUCTION

AS SPRING COMES ON APACE, and the eternal reawakening takes place in the breast of the earth, the modern man shakes off his winter sloth, looks about him and begins making plans for another season of pleasure in the vast range of fine things which art, science and technology place at his fingertips. Not the least of these are the beauties of stage, screen, and studio, the faces and figures, voices and personalities who are the ultimate idealization of feminine pulchritude, without which all the other wonders and pleasures of life are as nothing to a man. Mastery of air, sea and land; fingertip control of monster machines or delicate high-fi equipment; ability to span great distances in sleek cars, planes and boats; power to pursue life's most cherished goals, and to grasp them through muscle, brain, or both; are as nothing without a feminine companion to gaze with wide-eyed admiration at the modern man's prowess, and to comfort him when the world gets the better of him. Such is the power of a woman that — if only for a fleeting day, week or month—she is literally the queen of a man's life, endowed with the regal power of granting or denying the companionship that gives life for man its meaning and worth. In tribute to this royal role played by women in his life, Modern Man annual presents herewith a selection of the charm-ers whose reign over their chosen fields is undisputed, and who are therefore the personification of feminine queenship, waiting only for the king to make their lives complete.

OF QUEENS





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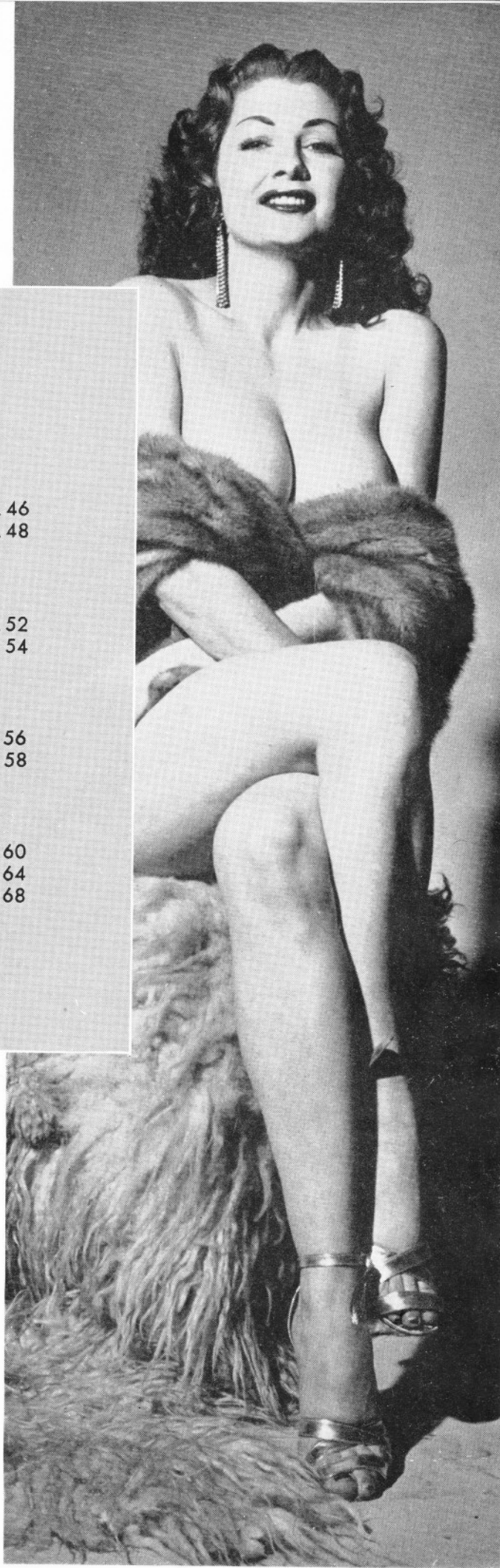
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MODERN MAN QUEENS OF THE MOVIES



IN THE DAZZLING firmament that is Hollywood, no star shines so brilliantly these days as the newest import from Sweden—the voluptuous beauty who has made the name Anita almost synonymous with sex. In any parade of queens, Anita belongs right at the beginning not only because her name starts with A but also because she is basic to any compilation of what makes up that magical commodity known as sex appeal.

Anita is part of a Swedish triumvirate who have left their mark on movies. It began with Greta, whose sombre "I want to go home," became a part of Americana. The innate charm and fresh sweetness of Ingrid left its romantic impact on an entire generation. And today the sultry sexiness of Anita reflects all of the whispered "have-you-heard" talk in circulation about the hot-blooded virtues of the ice-acclimated Swedes. Anita Ekberg is the physical fulfillment of an ideal of beauty, a warm, real-life portrait of a woman in the classic sense. In such films as "War And Peace" and "Zarak," she has given meaning to the dreams and visions of men the world around. Anita is the perfect woman—a queen made for love.



nita as



Swedish iceberg that skyrocketed to fame and fortune, Anita Ekberg combines sultry sexiness that defies any definitive description. Nude photos by Sepi Dobrinyi of beautiful Anita for use in producing bronze statue were published in expose magazine and Ekberg boom began to roll around the world.



in Ekberg





Ekberg glory cannot be missed whether in decollete costume (top photo) or loosely clad in sun dress (below) that afforded cameraman with an exciting shot.

By candlelight Anita displays regal beauty in scene from movie, "War and Peace," in which she plays role of sexy countess who leads gay, uninhibited existence.



Like so many other aspirants to Hollywood fame, Anita Ekberg was a beauty contest winner who came to the movie colony from Sweden to compete in the annual Miss Universe contest. And like many other prize beauties, Anita was lost in the shuffle. She found little to do before the movie cameras, instead had to depend on modeling for her rent money. It was when the full impact of her beauty burst upon the American scene in hundreds of magazine spreads that Hollywood finally discovered that here indeed was a prize package in its midst.

Publication of nude photos of Anita taken by a Hungarian artist to use in a sculptured figure of her helped rather than hurt her movie career. Expose magazine articles linking her romantically with top film stars did not detour her advance to stardom either. Rather all of these items helped build up the Swedish iceberg into a skyrocketing sizzler on the Hollywood scene. Today Anita is a full-fledged star, a movie queen in the truest meaning.



arilyn





TO MOST AMERICANS, the expression "Mmmm-m-m" has come to be identified with the initials of Hollywood's most-talked-about, most-written-about, most-of-everything actress, Marilyn Monroe. The career that started with a nude calendar shot has blossomed out into majestic proportions with Marilyn perhaps the most valuable chattel in the film studios and easily a top choice for a MODERN MAN Movie Queen. Not even her switch of husbands from the baseball mentality of DiMaggio to the erudite intellect of Miller could diminish the brilliance of her star. And the public blabbing in print about Marilyn's background as an "illegitimate child," raped at the age of six, only served to spotlight further the magic of MM, which still is pronounced "Mmmmm-m-m-m."

In early modeling (below), Marilyn got only \$5 an hour, far cry from thousands she earned for her temptress, flying skirts role (right) in hit movie, "The Seven Year Itch." Stills from film are pinup favorites.

Monroe



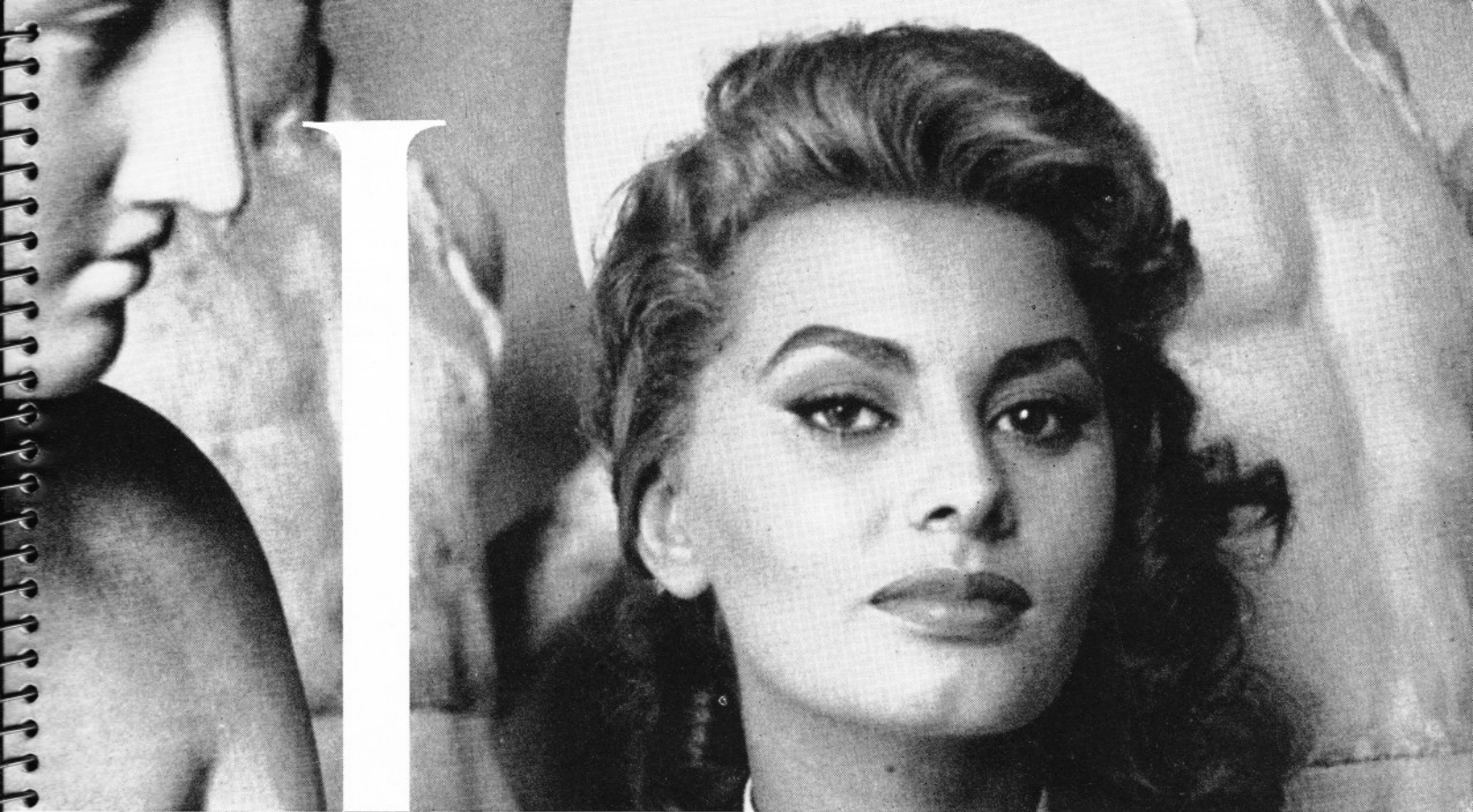


Sexy Marilyn posed for real variety of cheesecake shots during her modeling career from off-beat glamour photos (above) to highly-saleable, sexy calendar illustrations.



In recent movie role, Marilyn did shake-type dance (left) for film "River Of No Return," also showed versatility in her acting that has led her to accept more serious roles.

Nude calendar shot of Marilyn (opposite page) really sprung her career on its way. Photographer Tom Kelly took famous picture at time Marilyn badly needed modeling fee.



taly's Sophia Loren

A POSTWAR BOOM in big bosoms reached the apex with the appearance on the silver screen of the current crop of well-endowed Italian movie queens. Probably the foremost of these is Sophia Loren, 22-year-old siren whose emoting in producer Stanley Kramer's picture, "The Pride and the Passion," has male hearts palpitating all over the world. The response is no surprise to the voluptuous Miss Loren, MODERN MAN nomination for Movie Queen.

Ever since she made her film debut in a gem called, "It Was He—Yes, Yes," in 1951, her star has been rising. It is certain that there would be a stampede at movie theaters if Sophia's first efforts as a cinema star could be shown in the United States. In the 1951 production, the fantastic Loren figure was completely revealed in a harem girl costume that consisted largely of a decorous gold lame belt around her waist. Sophia is credited with beginning the bulging bust-line trend with her appearance in the Italian film.

Sophia started out in life with a drawback that in any other field of endeavor would have certainly been curtains for her—like Marilyn Monroe, she was an illegitimate child. On the positive side for her was her very domineering mother, a youthful looking blonde who once got a taste of the limelight because she looked like Greta Garbo and never forgot it. Signorina Villani (she continually emphasizes the fact that she has never been married) pushed along her daughter, Sophia, with almost heartless persistence.

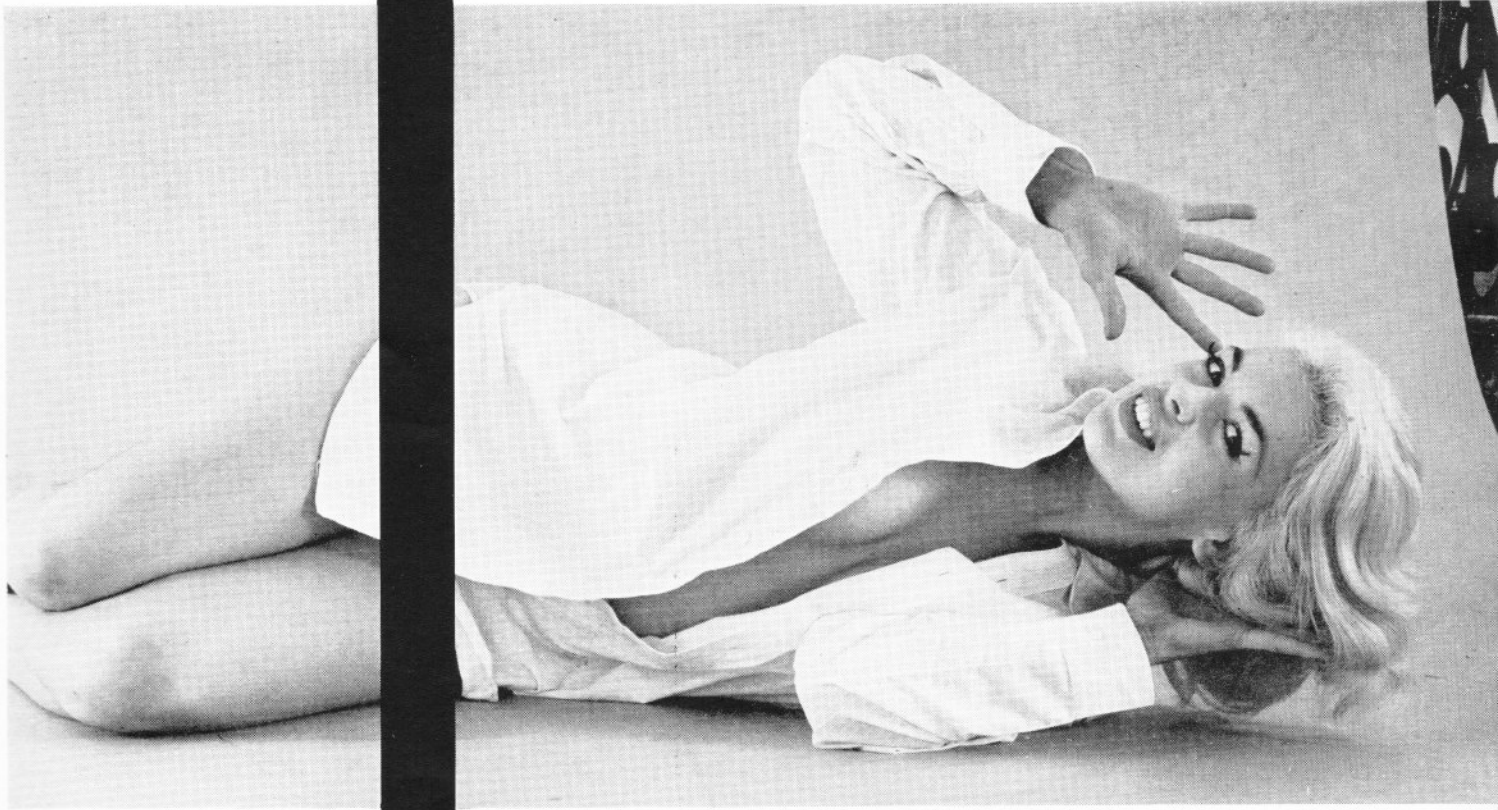


Barely noticed in Miss Italy contest of 1950 in spite of scanty bathing suit, Sophia now presents view that can hardly be ignored.

Sophia's fellow, pasta-packed "mama mias" of the Italian screen include such luminaries as Gina Lollobrigida, Rosanna Rory, Silvana Pampanini. Besides the king-size breastwork, they followed similar paths to stardom. Most have been at one time named "Miss Rome." After winning the title, one of the least publicized activities of these imported beauties was to appear in semi-pornographic photo romances, called *fumetti* in which having a beautiful body is the only requirement—they are silent films. Even some of the major Italian productions starring the busty babes have called for little acting ability because over 90 per cent of the films have dubbed in voices in which the sound is incorporated after the filming of the action.

Queen Sophia has only recently begun to do her own speaking, and this occurred after several years of diction study. She needed no speech training to carve out a niche for herself in the screen world as one of the sexiest babes in the business. After all, who can worry about the sound when the eyes are so filled with loveliness. Just a shot of Sophia taking a deep breath is enough for most men.

Though it may be hard to believe, taking into account present wide and warm acceptance by the public, Sophia did not do very well in her first public appearance in the 1950 Miss Italy contest. One misguided reviewer said she had too small eyes, too big a mouth, and an atrocious hairdo. She did not even place in the contest. Things have certainly changed.



Jayne Mansfield

BROADWAY HAS SEEN many strange sights on the stage, but few show stoppers ever matched the sight of big, blonde Jayne Mansfield getting a massage from a male masseuse in the first act of "Will Success Spoil Rock Hunter." Covered only with a towel, Jayne got her rubdown seven nights a week and twice on Saturday. No doubt it was good for her figure and even better for her bank account. As a result of her dumb blonde bit, Jayne wound up with a fat 20th Century Fox contract and achieved an ambition germinated when she was a nude model for art classes in her native Texas.

Heading for Hollywood, she got a short job as a night club camera girl before trying for bigger stakes. But she never could make the grade in movies until she went to Broadway to get a massage. The movie men came running quickly with contracts after that and Jayne had her dream—a queen at last.

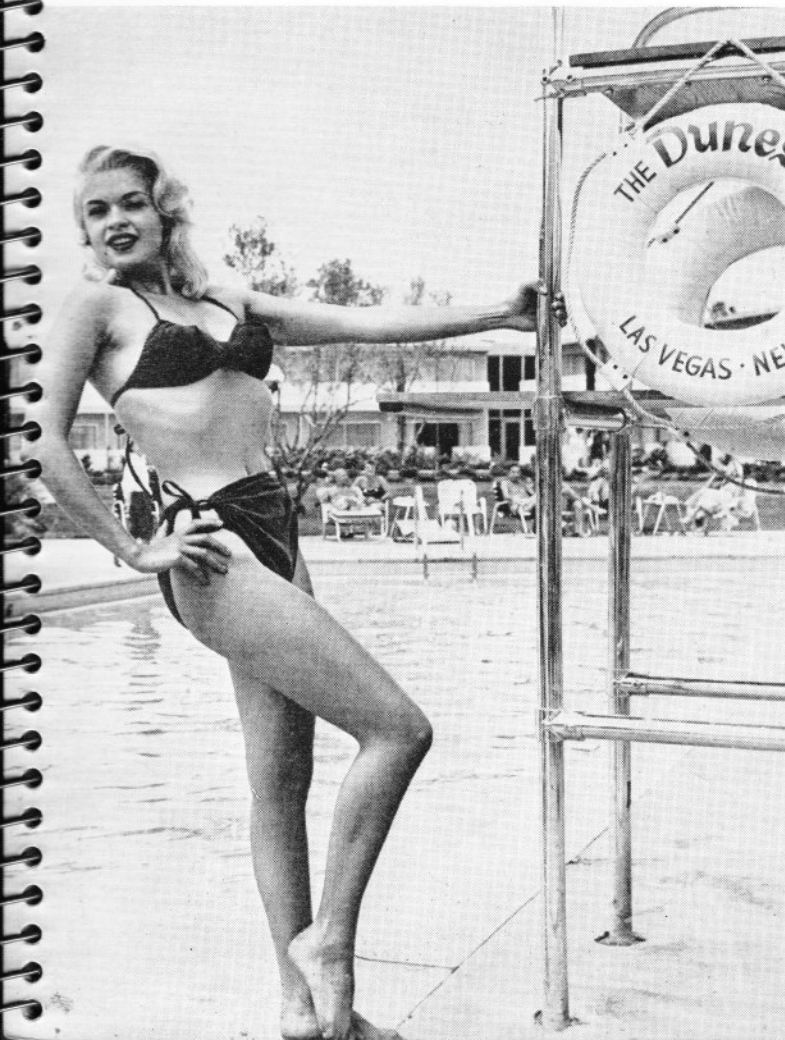
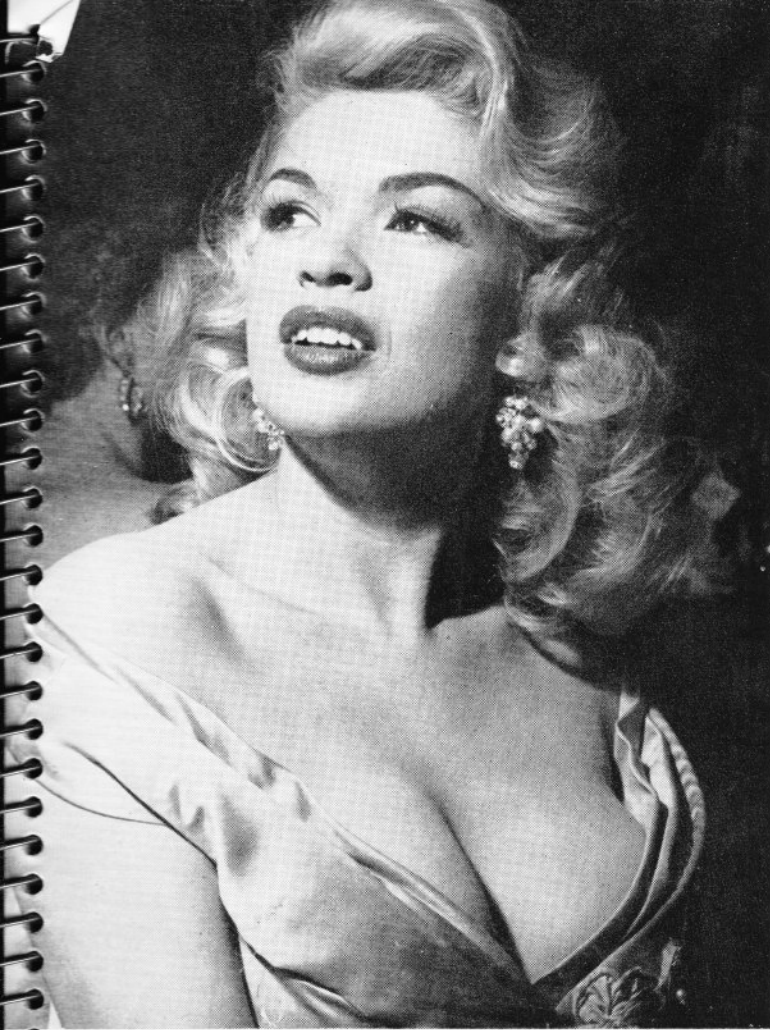




The story of Jayne Mansfield's triumph on Broadway and consequent signing by 20th Century-Fox (which had shunted her from pillar to post when she was just another slice of Hollywood cheesecake) is primarily one of words and pictures—the words by Jayne and the pictures of her. Jayne learned early the art of giving quotable quotes to newsmen and without benefit of press agents provided reporters with words guaranteed to make headlines. Puffing out her 39-inch bosom, Jayne moaned: "Can you please tell me why men insist on watching my bust instead of my talent?" Judging a male beauty contest in which the winner had a 50-inch chest, she commented: "It's enough to give a girl an inferiority complex."

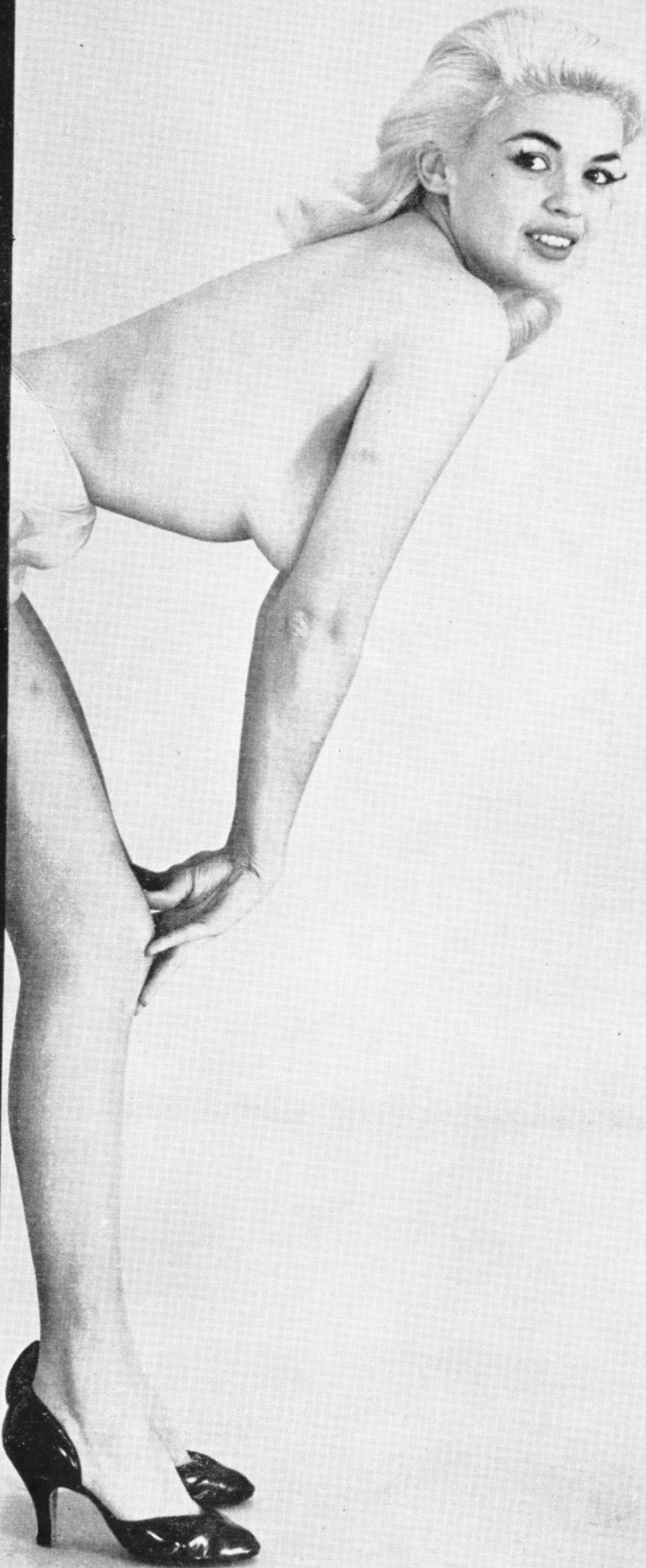
But on the stage, on television, Jayne demonstrated nothing of the sort. Any and all comers with a camera were welcomed to her door to take any and all poses short of outright nudity. She became the most-photographed pinup girl of the decade, winding up on even more covers than Marilyn Monroe. In regal majesty worthy of a queen, she finally returned in style to Hollywood when the studio moguls beckoned. And suddenly there was a new policy—cover up. But the thousands of pinup shots of Jayne snapped in her Broadway days are a guarantee that Jayne will be a cheesecake queen for many, many months to come.

Daring photos designed to show most of Jayne helped skyrocket her to stardom. Although she posed for nude art classes on way up, her movie studio, 20th Century-Fox, has currently issued an anti-exposure order that has covered Jayne.



Posing techniques were taught to Jayne by West Coast photographer Eddie Rocco for whom she worked as a camera girl. He was first to coach Jayne on how to become a much-publicized glamour queen and pinup favorite.

Lots of cleavage has been Jayne's stock in trade whether playing camera girl (below) for photographers or being massaged on stage in scene from Broadway hit "Can Success Spoil Rock Hunter?" She is now working on movie.



Pinup picture sent out to her fans provided good shot of Jayne, emphasized well the famous Mansfield cleavage.



Lingerie provided good display of Jayne when she was named Miss Negligee of 1956 by wise underwear manufacturers.



Eartha

itt

K

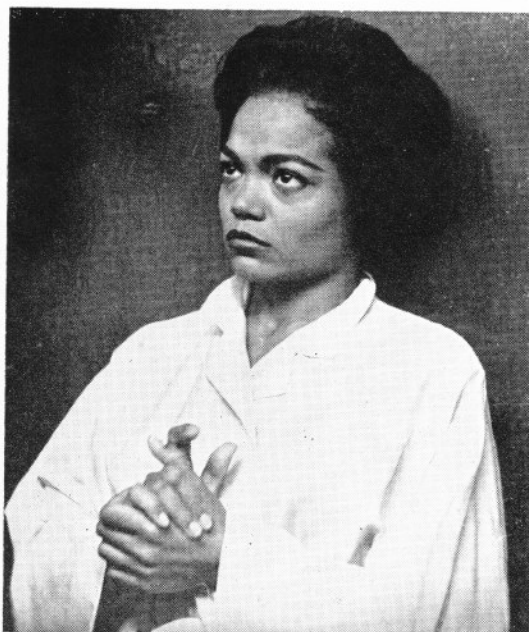


DANCER, SINGER Eartha Kitt who purrs as she belts out "I Want to Be Evil" is a MODERN MAN nomination as a Queen of the Stage. Eartha began the long road that has led her to stardom in the nightclubs and theaters in 1945 when she was dared to audition for the famed Katherine Dunham dancing company. Impressed by the youngster's (she was 17 then) lithe grace, Miss Dunham gave Eartha a full scholarship in her school of dance. There was no stopping her after that.

Miss Dunham overheard Eartha mimicking the voice of one of the lead singers in the company and thought so much of what she heard, Eartha was made understudy for the singer. Summarizing what he saw, one critic said of Eartha, "she dances like mad and has just the right kind of voice for voodoo chants."


Eartha, still in her 20's, has written a best-seller autobiography called, "Thursday's Child," in which she tells of her unhappy early childhood. The book follows through with excerpts from her diary which she has kept throughout her career as an entertainer. Eartha turned to writing the book while she was on tour in Europe. She was lonely and the writing gave her something to do during idle hours. Even when it was finished, Eartha held back for two years and refused to allow the book to be published. Friends finally persuaded her and the volume became a best seller.

Oozing expression with her body, hands, and facial distortions, Eartha Kitt exhibits multitude of emotions when she rehearses her dancing or listens to records at home.

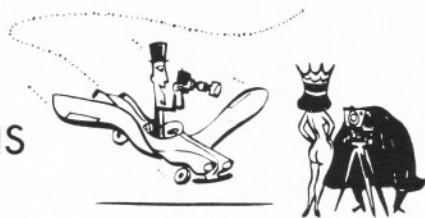


D

etty Brosmer

A black and white photograph of a woman with blonde, wavy hair, sitting and posing. She is wearing a dark, ruffled, low-cut top. She is smiling and resting her head on her hand. The image is part of a spiral-bound notebook, with the spiral binding visible on the right edge.

MODERN MAN MODEL QUEENS



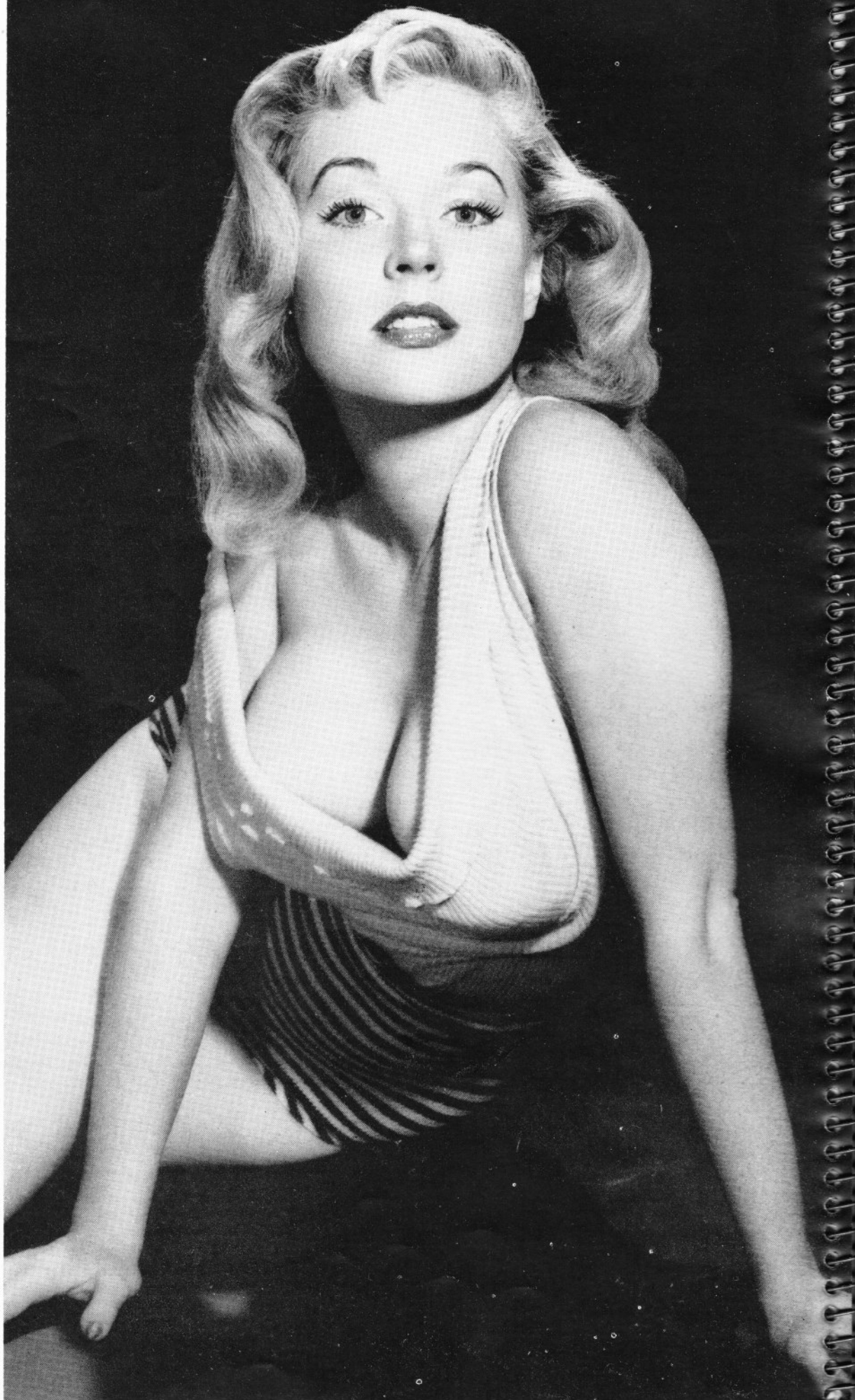
A MODEL TO END ALL models is Betty Brosmer, 21-year-old Hollywood lass who has been the pinup favorite of America's most prolific lensmen for the past eight years. Betty smiled, wriggled, and teased her way onto the covers of no less than 35 magazines last year and during her so-called "reigning days," she held more than 50 titles as queens of various and sundry events. She is easily a MODERN MAN pick for a queen among models.

Though the fabulous Brosmer body was sprawled in four colors across the pages of practically every national publication, she has never posed completely nude. "Truthfully in my heart," murmurs the gorgeous gal with the 38 1/4-18 1/2-35 1/4 dimensions, "I see nothing wrong with posing nude. It's just that I don't. Someday I'll marry and I wouldn't want an unclothed pose to burden my husband—or my children."

The self-imposed coverup has cost Betty dearly; one time a calendar executive offered her \$600 to bare her body for a single color shot. However, Betty does very nicely, thank you, garnering a minimum of \$25 an hour for posing provocatively—in clothes.



Filling any kind of costume with curves to spare, Blonde Betty never wears a bra for camera work because she believes her natural attributes photograph better when not constrained in artificial bonds. Off camera, Betty is demure miss who won't date a man unless she's known him for least a year or better.





From any angle, Betty is perfect, say figure photographers like Keith Bernard (above) who examines full beauty of Betty's legs. For daytime attire, Betty proclaims to prefer loose fitting sweaters.



Revealing pinup poses by Betty have spurred formation of a cult of "body snatchers," who rip pictures of her from magazines on stands. Her 38 1/4-18 1/2-35 1/4 dimensions are famous.

Betty Page

THE PRIME SKILL demanded of any model is the ability to look well in any situation, from any angle—to project the mood of the moment onto film so that viewers thousands of miles away may share the joy, sadness or beauty of the pose. Although her name is little known, the face and figure of Betty Page are widely known to modern men, for she is among the most adept in the nation at this exacting craft. For the past three years she has brought beauty into the lives of men in dozens of publications across the country. She is a name—and a queen—the modern man would do well to know better.



Wild mood of forest primeval is expressed by Betty, who can tame cheetahs in jungle as well as any ambitious tigers on dates.

Dreaming of faraway places (left) Betty reposes in graceful attitude heightened by luminous quality of an interesting setting.



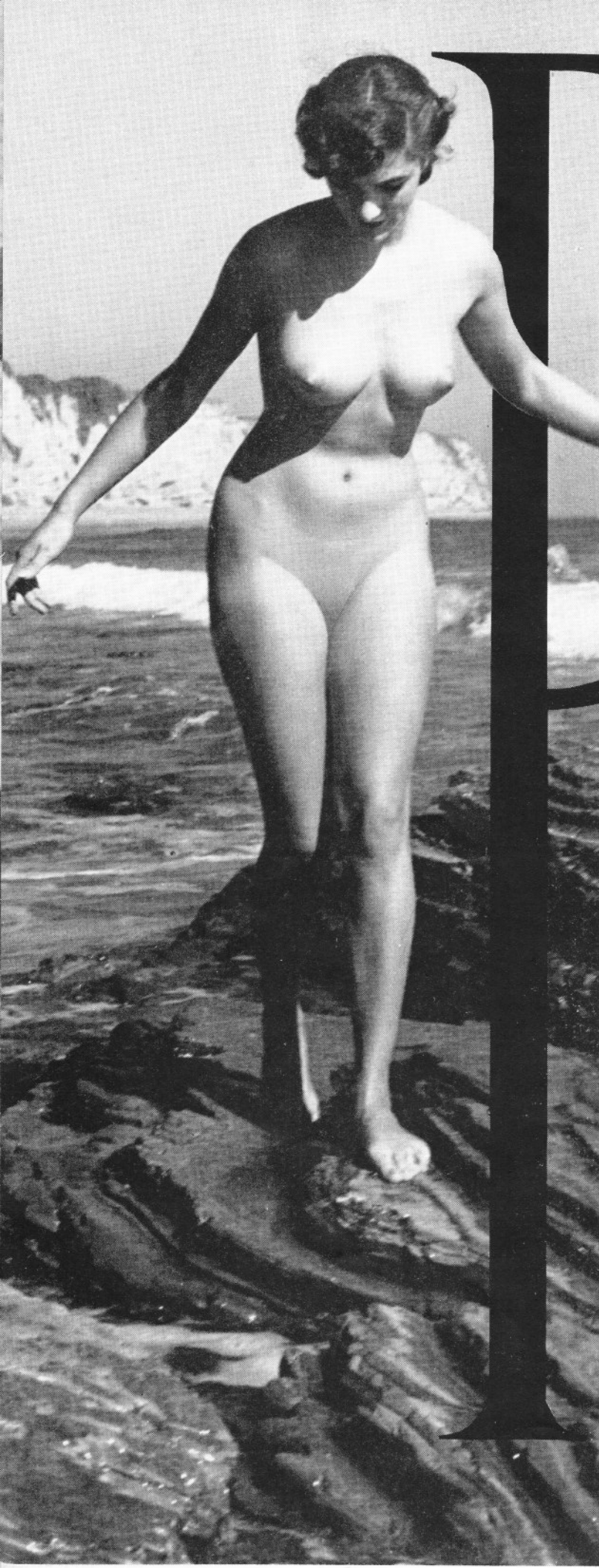


Smiling after plunge from side of Chriscraft, Betty is caught offguard, proves self just as pretty when not posing as when she is. She is ardent sunbathing devotee, often swims nude.

Dance theme is implied by taut pose, use of simple elements. Model has to be able to sham all situations.

Gay abandon on taffrail of power boat gives feeling of boundless freedom in gentle caresses of sun, air, breeze.



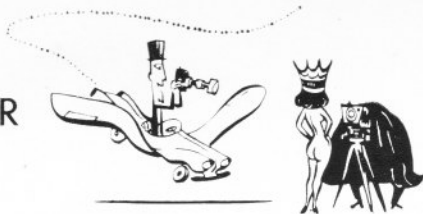


Portfolio 1

MODERN MAN appreciates the finer things of life—and there is nothing finer than a svelte form or a well turned calf as exhibited by top figure models in photographs by nationally known lensmen. These pictures serve to temper the icy blasts of winter and herald the coming of spring, the traditional time for lovers. They possess a message of joy in the hope of better things to come, and a reawakening of moods and ideas that may have lay somewhat dormant during the long winter. A much more pleasant tonic than the old time sulphur and molasses we are sure you'll agree.

Poised prettily on a rock on California coastline is one of photographer Andre De-Dienes' favorite models a pinup queen about to take a refreshing dip in the ocean.

MODERN MAN PINUP QUEENS OF THE YEAR



Long, leggy feminine grace typifies study made by Hollywood cameraman Keith Bernard whose pinup art has provided many bright moments. Bernard usually strives for unusual angle and different lighting effect.





Musical prop gives third-dimensional illusion to photo of blonde beauty who fits nicely into MODERN MAN portfolio section. Figure study also makes for very handsome pinup.

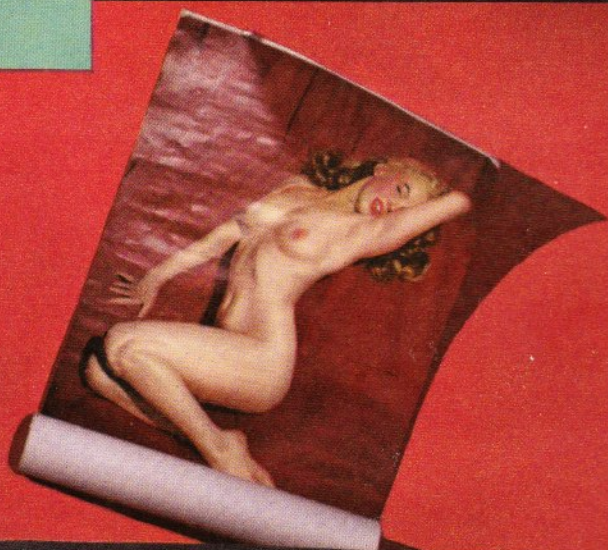
Full-blown figure of wide-eyed miss immersed deep in her thoughts is creation of Peter Martin for MODERN MAN portfolio. Shapely model personifies modern man's tastes.





Sultry, flaxen-haired stage and screen star Jayne Mansfield would be pinup favorite in any age as any modern man can see, but her popularity is currently zooming to zenith with release of her movies.

Stripteuse and pinup queen is June Harlow whose natural attributes have earned her top spot on list of exotic dancers most popular among burley fans who know best. June has Hollywood aspirations.





Outdoor look is illustrated by photographer William Graham in wind-blown, sun-struck figure study of glamorous model Marguerite Empey. Portrait of lovely model queen was taken by Graham on patio of his scenic California coastal home.



MODERN MAN QUEENS OF THE CABARETS



A PRIMA BALLERINA among peeleries is Lili St. Cyr, a MODERN MAN queen of the cabarets who has refined the striptease into an art that is as welcome in the movies and the lush Las Vegas nightspots as it is in the strip palaces. No less an authority than Harold Minsky has rated Lili the top exotic in the country. "She's not a stripper in the ordinary sense, but she immediately excites the audience," Minsky says. "There's class in everything she does, from the stately way she lifts a mirror to the lithe movements of her hands over her body. Women appreciate Lili as well as men—although, of course, not for exactly the same reason," Minsky points out.

Lili first attained prominence with a reverse strip in which she started her act on a \$15,000 stage set, which included a full scale bathtub, and proceeded to put her clothes on instead of taking them off. Then there was the provocative, sensuous bit called, "Wedding in Monaco," which featured red damask tapestry and a marble fireplace as an expensive, regal, backdrop for a Las Vegas routine timed to coincide with the Prince Ranier-Grace Kelly nuptials. It set many tongues wagging and re-emphasized the showmanship of Queen Lili.

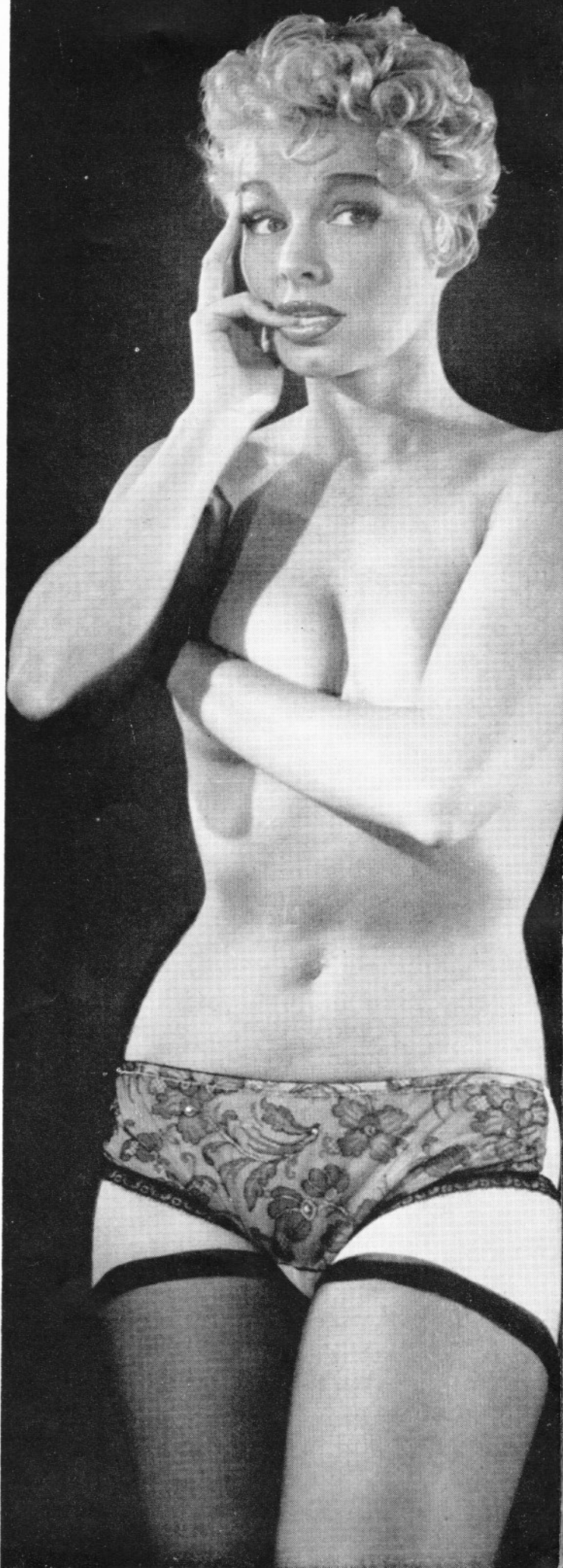
Five years of rugged ballet training is what brought high polish to Lili's contortions. She got her first instruction from Ivan Fehnova, the man who introduced ballet to the cabaret, and has reigned as a cabaret queen ever since.

ili St. Cyr



On ornate bed that was used in "Wedding in Monaco" routine, Lili pantomimes queenly anticipation. Act caused stir after Lili introduced it in Las Vegas.

Fresh approach to striptease art has lifted Lili from ranks of ordinary peelers to top exotic spot from which she demands top salary for an appearance.





Fehnova changed Lili's name from Mary van Schaack to mere Lili. The St. Cyr was added later. He is credited with teaching her stage presence. Fehnova recalls, "She didn't even know how to walk. How I worked with that girl. I walked her until I thought she would drop but before we were through Lili knew how to walk across a stage, believe me."

Lili's first successful routine was one called, "Flying the G", in which she walks across a dimly lit stage in only a G-string. Then she begins to climb a little staircase. At the crucial moment, the G-string flies off and the lights go out. Elimination of the G-string was accomplished through use of a fishline that was attached to the flimsy bit of clothing. At the other end of the line was a stagehand with a fishing reel who whisked the G-string away at the crucial moment.

Regal Lili plans every provocative move or pose in her lavishly costumed routines. Her body automatically falls into graceful lines.

"Come hither look" with half-open eyes framed in halo of close-cropped, tousled blonde locks is glance that is irresistible.





Lolling Lili likes to rest on couch nude and read torrid love stories in the confines of her apartment.

Emerging from famed bathtub routine which features reverse strip, Lili is picture of loveliness.





MODERN MAN MUST SHARE one of their queens of the cabarets with Broadway because Lilly Christine has added to her list of conquests the denizens of the "Great White Way" with her appearance in the musical "Strip For Action." Her fiery, uninhibited brand of dancing that scored so heavily on the night club circuit in the past half dozen years was heartily accepted by members of the theater audience when it was presented in a lush musical setting. The young, lithe blonde who features inflammatory interpretive dancing was sensational when she did a routine called "Voodoo Love Potion" in the show. This was typical of the basic, primitive numbers Lilly likes so well and which are always done in scanty costumes which reveal a good share of her sun-tanned epidermis.

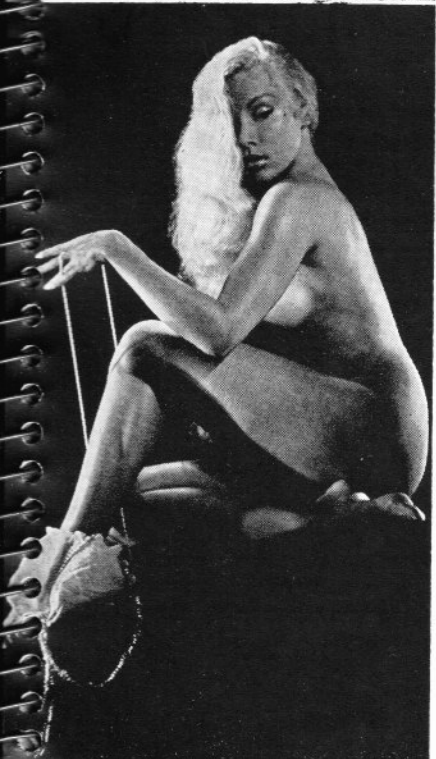
What is most amazing about Queen Christine is her muscular control which stems from long years of practice under the tutelage of her father who was a physical education instructor. What Lilly cannot do with her fabulous 37-22-35 body really isn't worth doing. Something electric happens when she begins her dance with a toss of her long platinum hair and a quick look from her green-blue eyes.

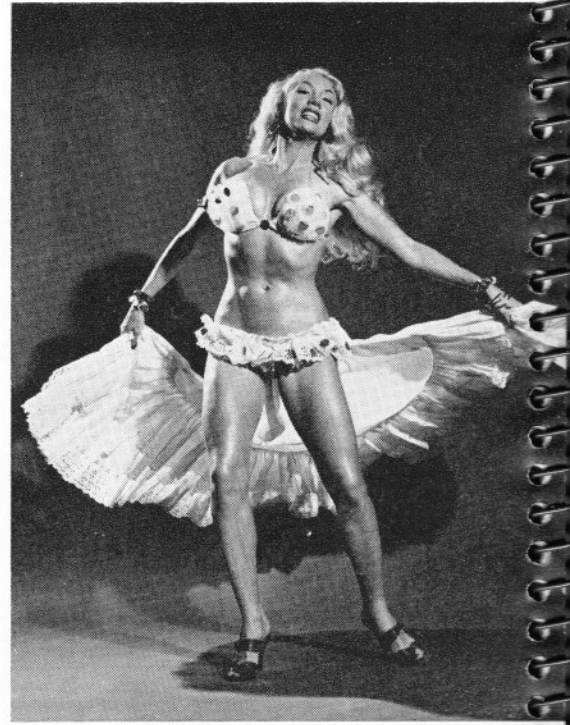
Lilly is not a stripper, although her dances have been termed some of the most sexy seen anywhere.



Lilly Christine

Yoga devotee, Lilly likes to relax with a minimum of clothes when not on stage. Positions that difficult Yogi exercises have enabled her to assume have made Lilly a photographers' favorite because she can readily take direction and hold just the right poses for all her publicity pictures.





Lilly is a great favorite of college students and the scholars have been known to collect her pictures like mad. There was a small rebellion at the University of Oklahoma recently when the powers-that-be censored her picture out of the campus publication, "The Wagon Wheel." No such trouble was encountered at Tulsa U. where the boys reproduced the Christine curves in ice for a carnival.

Lilly herself is well-trained in ethnic dances and does Indian, Hawaiian and Caribbean steps in native costumes in her night club performances. She has studied at various modern and ballet schools to perfect her art. Some of the home study which has contributed to the perfection of the Christine interpretation has been use of an assortment of dumbbells which she keeps in her living room to practice her Yogi work.

Lilly has the suppleness of a cat and once won the title of "Cat Girl." Her slow, gliding walk once prompted Mike Todd, who starred her in "Peep Show," to remark that Lilly could draw a good round of applause by just walking across the stage.

Photographers' favorite, Lilly has earned reputation of being a most versatile young lady. She poses well, seems always at ease.



Carefree dancing style used by Lilly in Broadway musical, "Strip For Action," made her cheese-cake favorite of legit stage where her primitive routines have been called sexiest seen.

Muscle control taught Lilly by her father, a former physical education instructor, is put to good use in her many dances.



MODERN MAN
QUEENS OF BURLESQUE



velyn West



NO GALAXY OF BURLESQUE queens would be complete without the "hostess with the mostest," Evelyn "Treasure Chest" West, the exotic dancer whose 45½-inch bust is insured for \$50,000. Beside the MODERN MAN nomination as a queen, Evelyn has been honored with over 100 pinup titles from members of the armed forces. She got the state of Montana to issue her license number 50,000 in honor of the Lloyd's of London insurance policy, despite the fact that the number is much higher than any of the other plates issued in the state. Even more in keeping with her name is the Montana state slogan which is imprinted on the license plate—"The Treasure State."

In addition to the sensation the sizzling Evelyn has caused in stripdom, Miss West has been somewhat of a thorny problem for organized nudism, a cause which she has fervently espoused. After she served as a bridesmaid at a nudist wedding in Denver, petitions were passed to have the voluptuous Miss West ousted from organized nudism. She wore nothing but false eyelids and toenail polish at the wedding and carried a sign, "Park your fig leaves upstairs." This burned up local nudists, especially June Lange, wife of a Los Angeles nudist leader. Miss West says that Mrs. Lange is mad at her because Miss West has a bigger chest. "Taint so," says Mrs. Lange, who contends Evelyn is not serious enough about nudism.



Very buxom Evelyn has always roundly denounced the so-called flat look in fashions and has taken a militant stand when any move is made to change specifications for ideal womanhood. Evelyn once threatened to sue Christian Dior when he proposed flat look. She charged that designer threatened to illegally inhibit fundamental freedoms.



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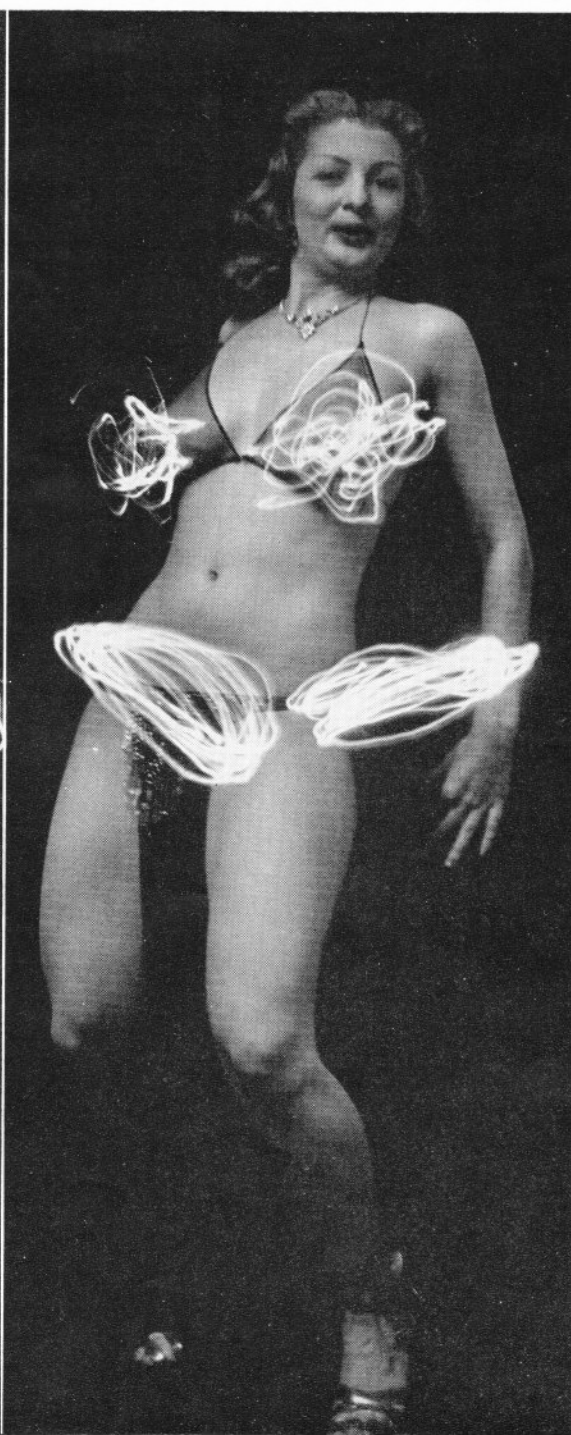
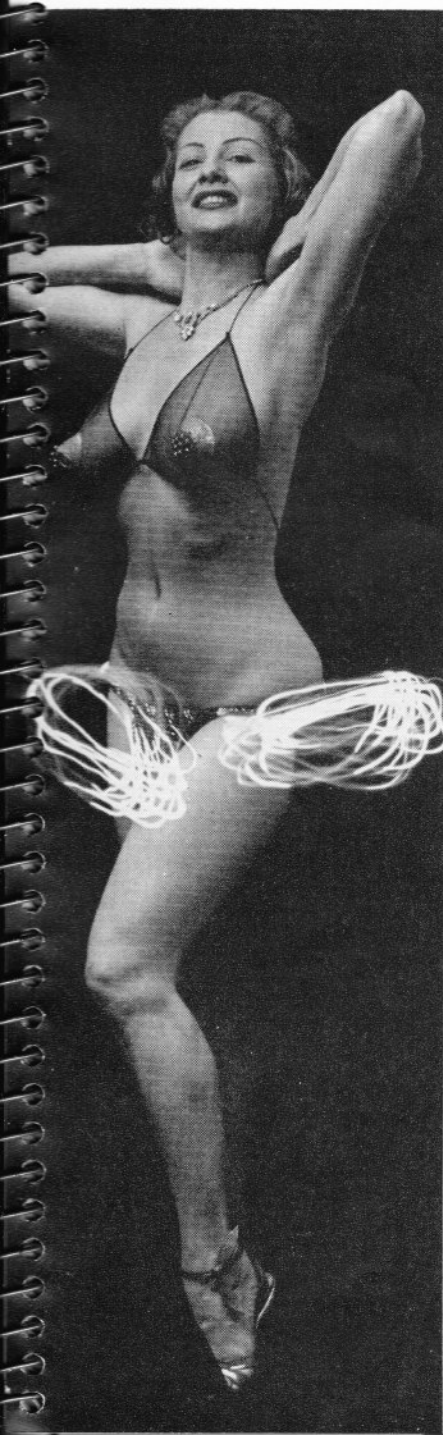


Storm

A FLAME-HAIRED BEAUTY with an angry, quivering body rates as a MODERN MAN pick as a queen of burlesque. She is the California bay area's one and only, Tempest Storm, whose 39½-inch bust has become one of the most publicized in the stripy circuit and has carried its proud possessor into the \$750-a-week salary bracket. The fabulous Storm chest has even been sculpted and is on display at the El Rey Theater for all to behold.

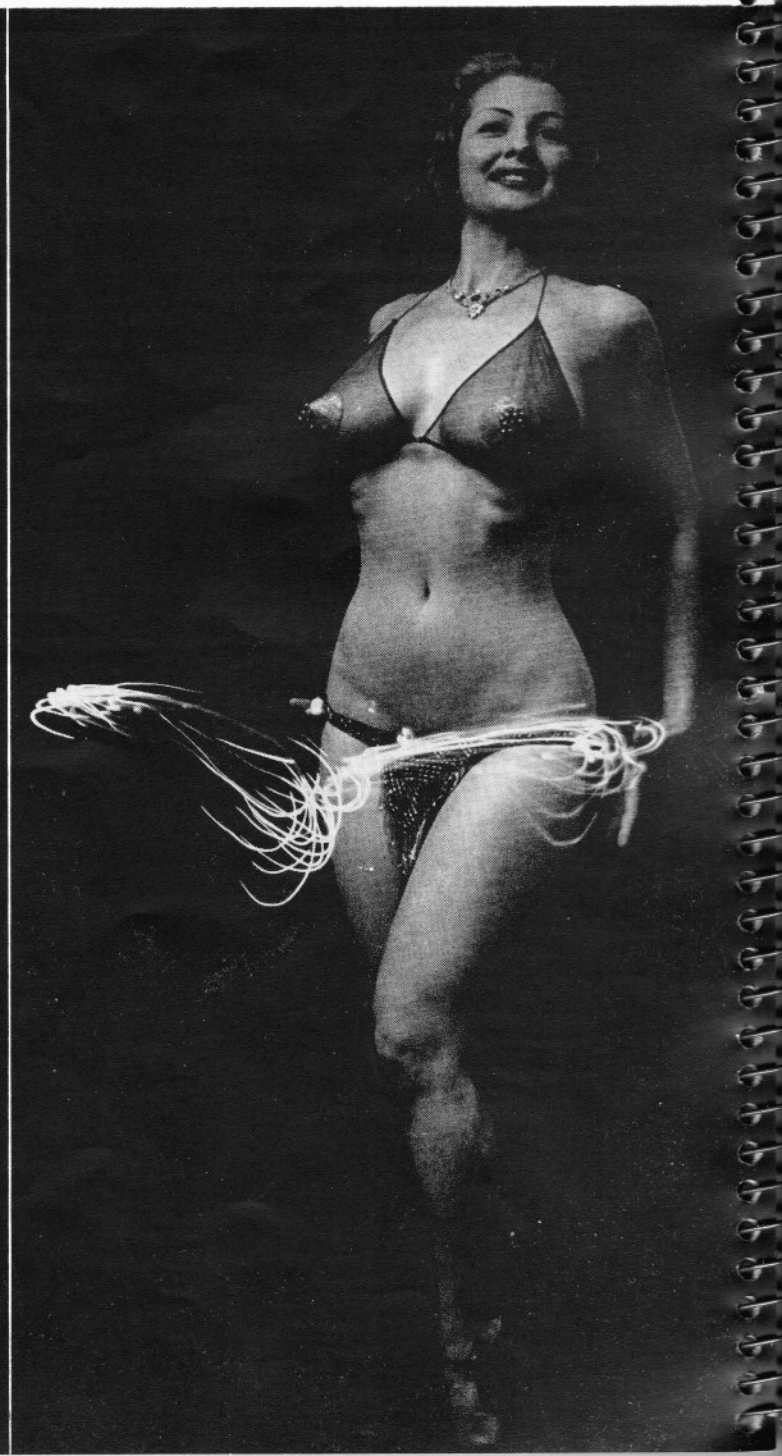
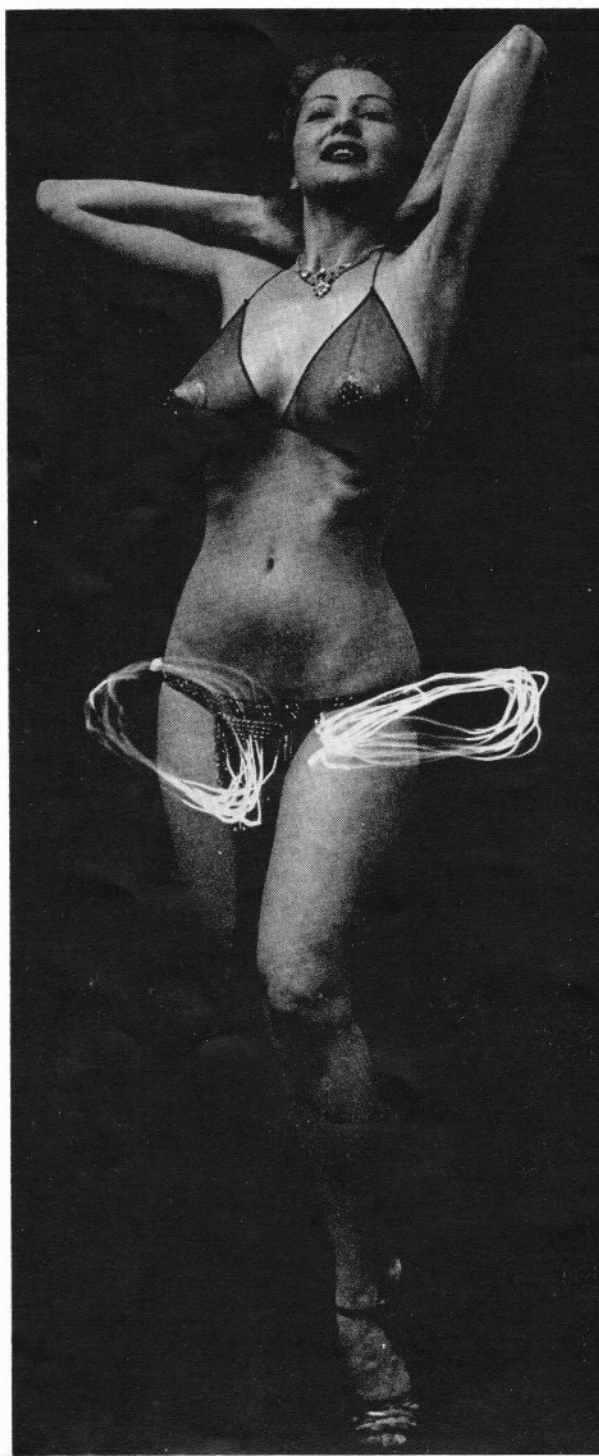
Tempest is not satisfied with her rapid rise to the top in the burley circuit in the past half dozen years. She currently seeks an acting career and spends much of her off-stage time studying the theater. With an eye toward other strippers who have made the grade on Broadway like Gypsy Rose Lee, Lili St. Cyr, and Lilly Christine, Tempest says, "I'm going to study hard in dramatic school." Luckily for the MODERN MAN striptease devotees, Tempest has chosen to continue her work in burlesque along with the serious acting studies.

Frenzied version of well-known bumps are demonstrated for photographer Russ Meyer by torrid stripper Tempest Storm. "If I only had a drum to give me the downbeat, I could get more oomph into this," said Tempest. Meyer attached penlights to Tempest's hips and bust to illustrate the frantic action.





Light attaching job fell to assistants (left) as Storm torso is readied for demonstration of why she earns top dollar on bump and grind circuit. After three hour picture session, cameraman Meyer said photos only partially revealed frantic action Tempest has made famous.

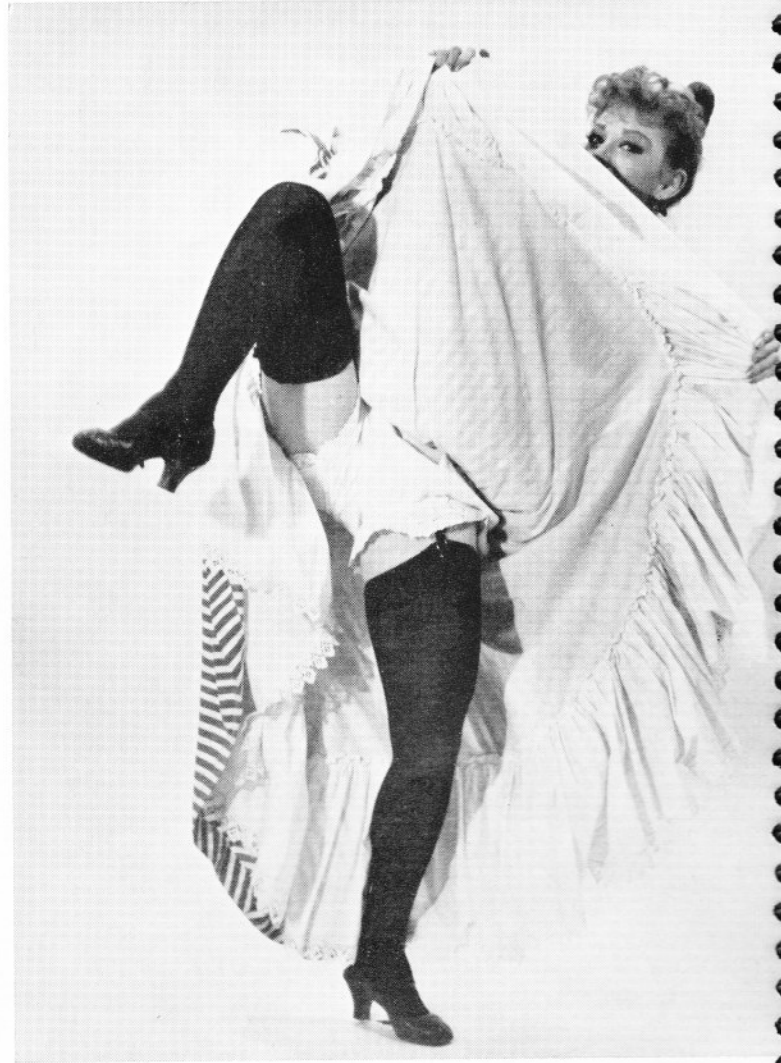


Tempest was once known as Anne Banks. She was then 18 years old and her famed dimensions had already made her a featured performer in West Coast niteries. Just before she was to leave on her first Eastern tour, her agent called and said the Banks name simply had to go. "I've got two names for you to choose from," he said, "One is Tempest Storm and the other is Sunny Day, take your pick." "I chose Tempest Storm because the other name sounded like a sweet little ingenue which I most certainly wasn't," Tempest currently recalls.

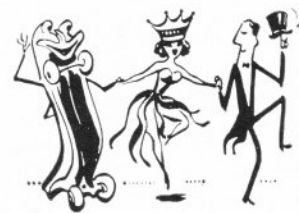
From that first trip, Tempest's fame became nationwide and the girl with the body beautiful and the carrot top acquired a following among burley fans wherever she went. During her career, Tempest has bought and sold several night clubs, but she has decided that it is better to appear in them than own them. Another decision that she has been forced to make is that marriage and a career do not mix. She has been married and divorced three times.



MODERN MAN QUEENS OF THE DANCE



wen Verdon



Sizzling dance routines done by Gwen Verdon in "Can-Can" Apache number and in movie, "Gentlemen Marry Brunettes," were cut by censors who could not abide hip flipping.



HECTIC, BOUNCY GWEN Verdon's rating as a queen of the dance for MODERN MAN cannot be denied by anyone who saw her version of the can-can in Cole Porter's musical production of the same name. Actually, Gwen is much more than a dancer. Her potency as a voluptuous vamp was scored and underscored when she gave out with the hit tune of "Damn Yankees," "Whatever Lola Wants, Lola Gets."

In this musical, Gwen is an out-and-out seductress employed by Satan to see that ballplayer Joe, who has sold his soul to the Devil for a .524 batting average, keeps his end of the bargain. Singing the hit "Lola" song to Joe, Gwen is off with a bump and a grind as the scene begins. She weaves around her quarry with every sensual motion she can conjure up and slowly, bit by bit, her costume comes off until she is down to the fundamentals.



Mejla Ates



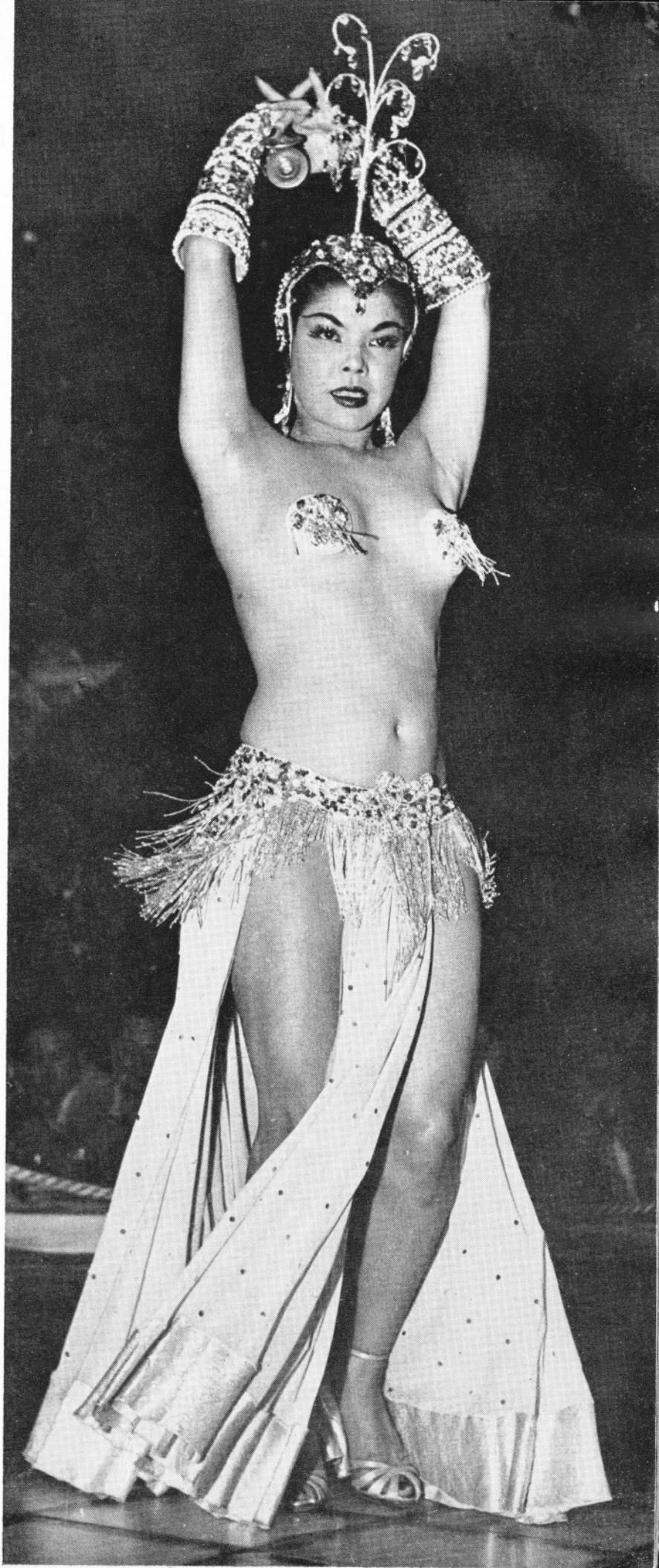
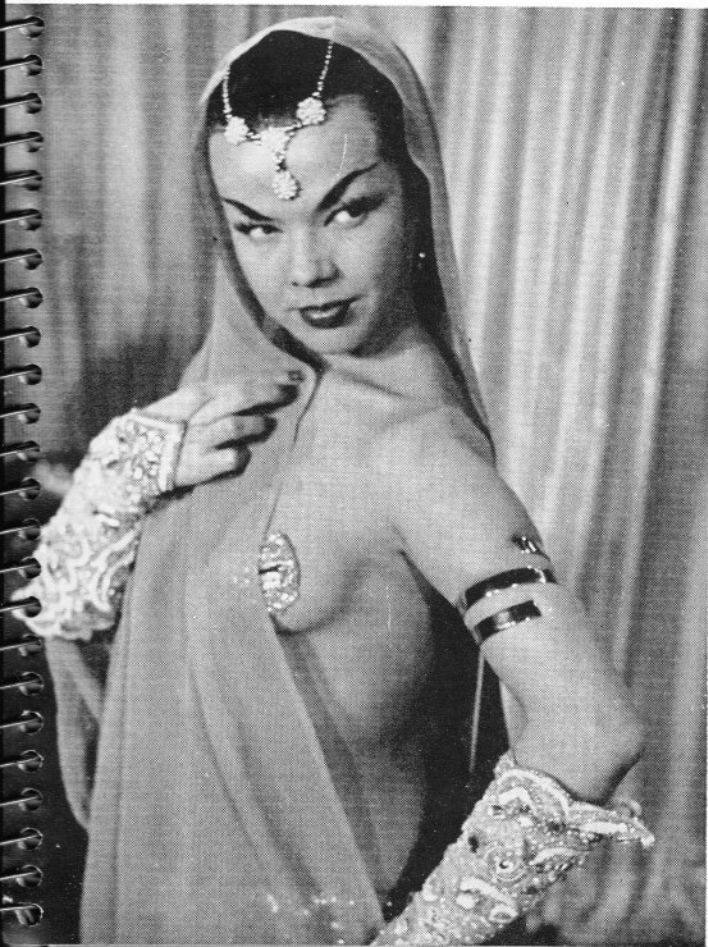


PERSONIFICATION of the dancing girl is Nejla Ates, diminutive Turkish belly dancer who wowed Broadway audiences in "Fanny," sell-out musical about a pregnant French girl who was left behind in Marseilles by a wandering sailor looking for excitement. What Nejla lacks in avoirdupois — she weighs less than 100 pounds — she makes up for in oscillation from bottom to bosom and is every inch a MODERN MAN Queen.

Born in Istanbul, Nejla began dancing when she was 17 years old. On stage, she is the personification of Turkey — with but a bit of dressing which consists of a couple of discreet tassels and a few well-placed fringes. One waggish reviewer referred to her as, "Turkey without dressing." Others have said Nejla stirs her diaphragm with distinction."

No matter how it is described, Nejla's dance has got to arouse a definite reaction in the modern man who is moved to spontaneous outburst of applause for Nejla's nightly sessions of quiver.

Scanty costume worn by Turkish dancer, Nejla Ates, costs \$900 with specially-made "pasties." She has appeared in many of the Cairo niteries.



MODERN MAN QUEENS OF SONG

Monique an Vooren



Belgium's busty entrant in ranks of the nightclub chanteuse, Monique Van Vooren, shows vividly why continental canaries coo so much more sexily than homegrown ones.



Outdoor girl despite boudoir bent, Monique emerges from Las Vegas pool with a smile during singing date there.

French movies gave Monique more freedom to express herself. In one she wore mostly bras, towels little else.

Furs and satin sheets are key likes of Monique who says she is no "hamburger and coke gal" when on date.

A QUEEN FOR ANY DAY is sultry singer Monique Van Vooren, former Belgian exchange student. Currently one of the hottest items in the entertainment strata, Monique flits from one plush, satin-lined nitery to another, interspersing a movie or TV engagement now and then for change of pace. All of this adds up to a life of luxury for our singing queen who has long ago forgotten her student days at New York U. when she was an aspiring law student.

Monique, who has a fancy 18th-floor apartment overlooking New York's Central Park and a home in southern France, declares emphatically that she is no "hamburger and coke" date. "I like to lead a glamorous life on and off-stage," she adds.

Monique hit the big time at the St. Regis Maisonette in New York. She kids her own singing and dancing but knows how to acquit herself on a stage or at the mike with finesse. Her 40-24-36 dimensions are no handicap as all modern men can imagine. She speaks English, French, Flemish, Italian, and German and can be funny and sexy in all of them.





Day at beach is enjoyed by all when Meg Myles puts in an appearance.

songbird Meg Myles

Meg sings the blues while perched on piano in scene from recent movie.



A LIVING EMBODIMENT of the famed cigaret slogan, "so round, so firm, so fully packed," is a MODERN MAN pick for queen in the realm of singers. She is Seattle-born, Meg Myles, 22-year-old chanteuse whose kingsize 40-inch bustline tops a wispy 24-inch waist. Meg, who has appeared in a couple of Hollywood movies was once told by studio bosses to diet and lose some of her overabundant loveliness. She turned thumbs down on the suggestion, saying, "The boys like me this way." She has the distinction of being one of the few vocalists who is entirely naturally endowed in the glandular department.

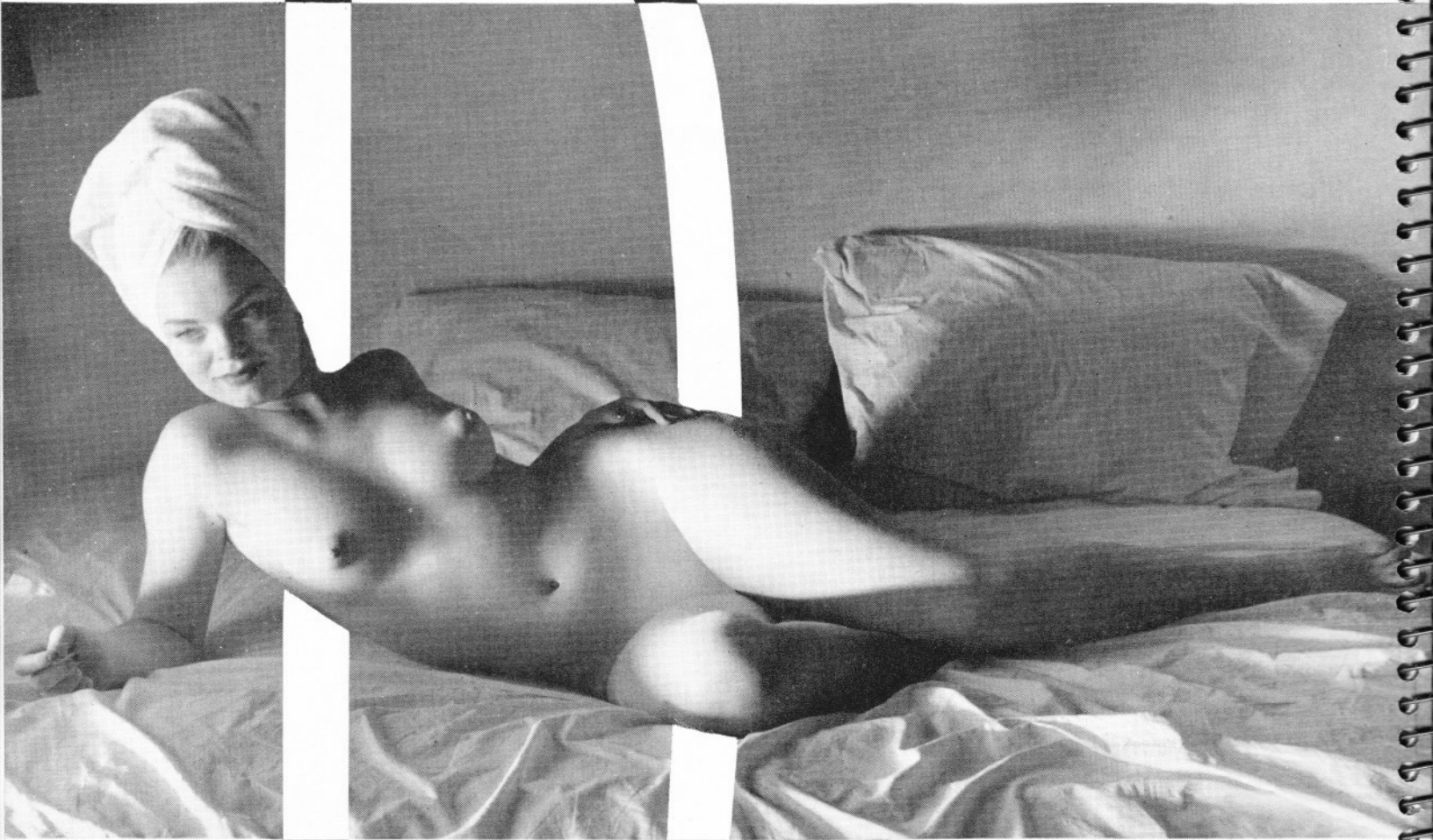
Though the citizenry in the swank nightspots and local movie houses have gone ga-ga over all that Magnificent Meg displays, no TV producer has dared to reveal the full glory of her torso. This represents somewhat of a problem to Meg who believes there should be a nice balance between the two T's—torso and talent.

Although the amazing combination she displays has already won Meg fame and fortune, she expresses the desire to have a career based on more than the sightseeing pleasure she gives the wolves.

Relaxing after hard day at studio, Meg enjoys refreshing dip in ocean for relaxation.



Portfolio 2



e Dienes



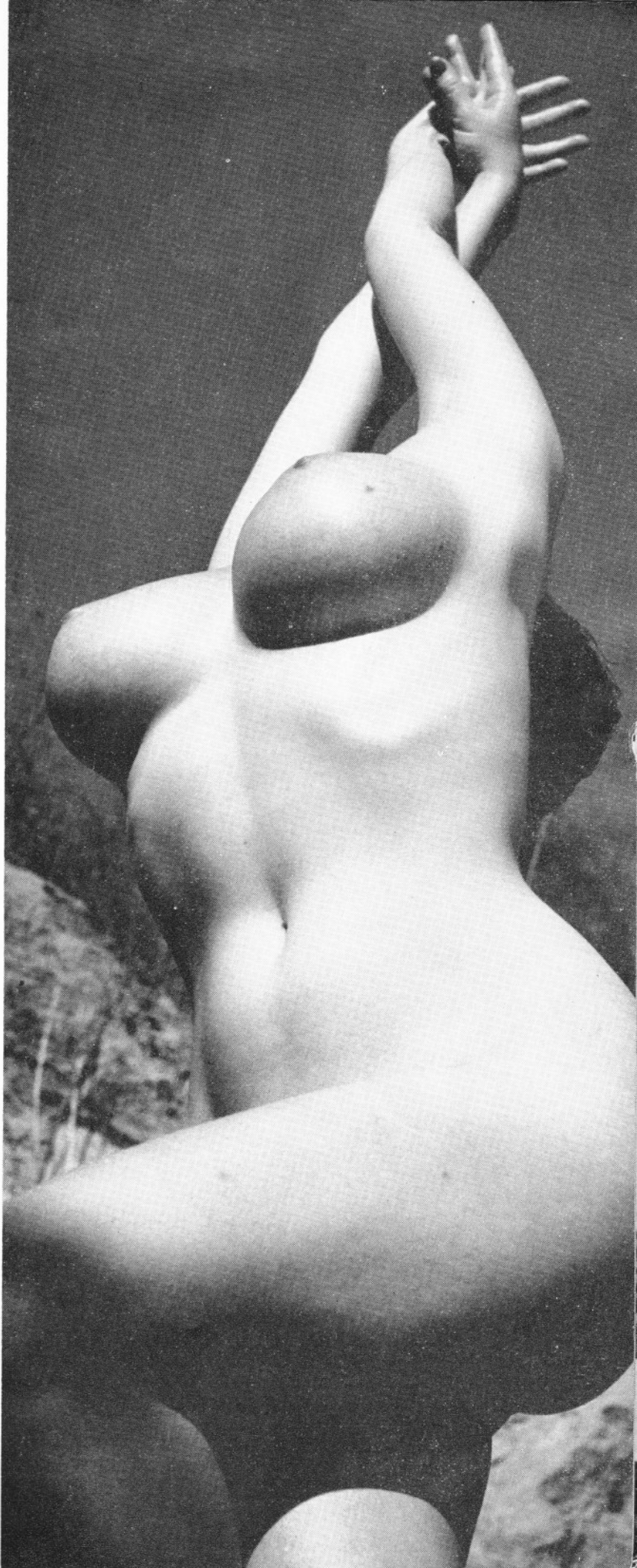
MODERN MAN Portfolio 2 presents the work of three outstanding figure photographers whose efforts typify the best in pinup photography. With the use of lush, young models, dramatic lighting, and provocative poses and settings, these three lensmen have consistently produced the finest in figure work—truly perfection in Pinup Queens.

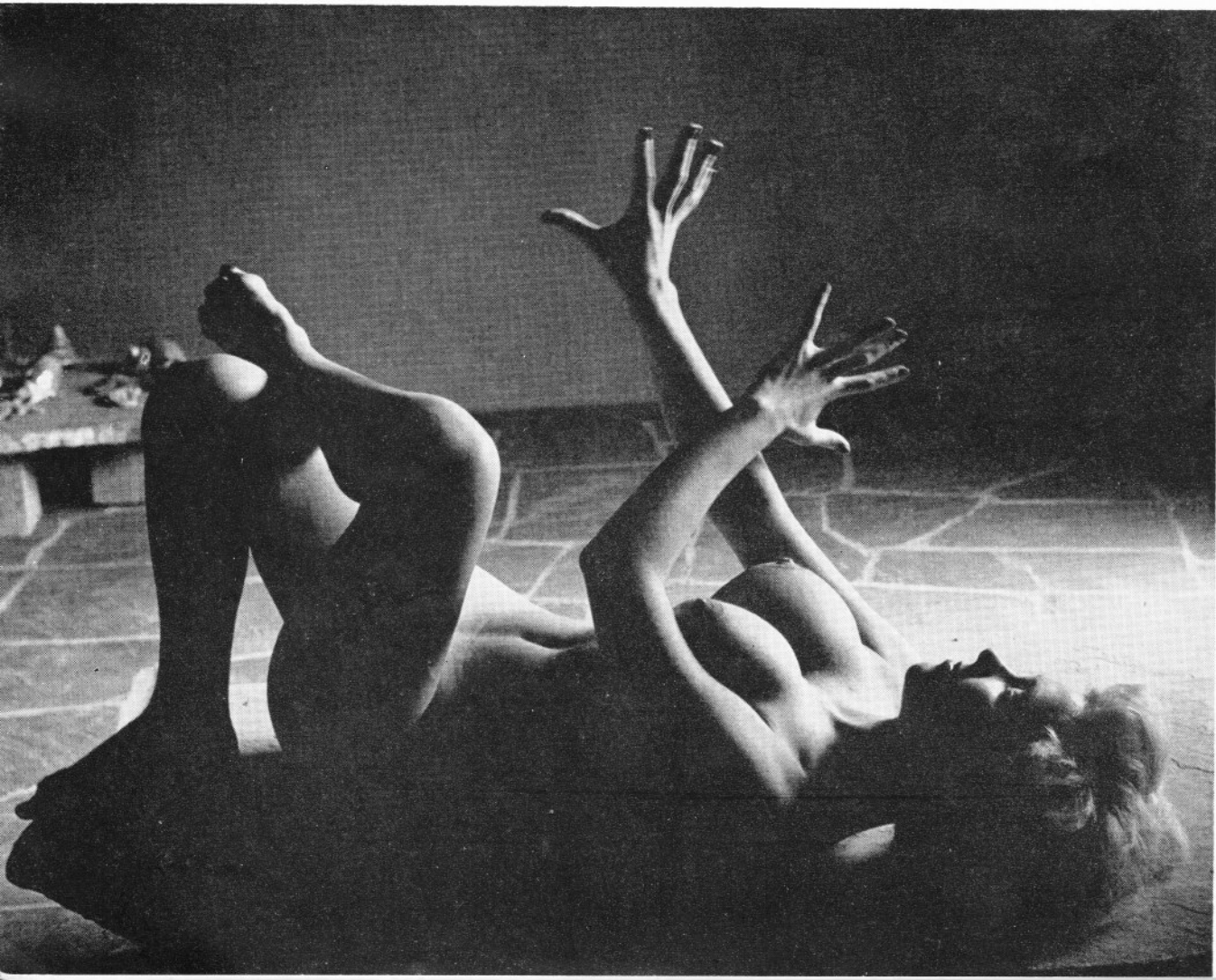
The cameramen are Andre DeDienes, Zoltan Glass, and Keith Bernard. DeDienes and Bernard both have their workshops in Hollywood, the avowed glamour capital of the world, while Glass works in London, England. They all represent the ultimate in glamour photography.

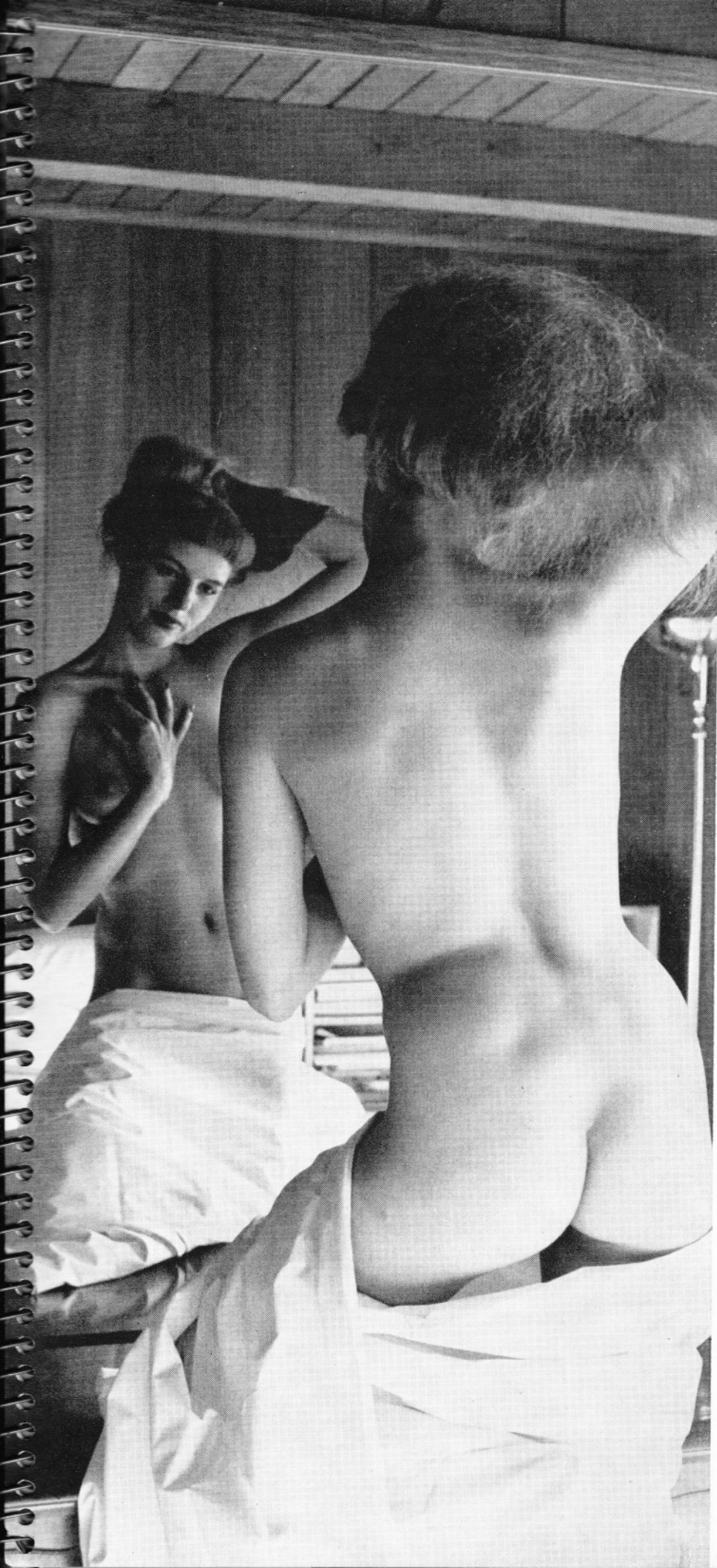
Fortyish DeDienes actually began his career in Paris when he was 15 years old. The year was 1928 and his parents had just died in Transylvania, Hungary. Young Andre had gone to France to study art when he bought his first camera, "partly out of curiosity and partly to photograph the statues of nudes." A friend saw some of DeDienes' early pictures and submitted them to the editor of a Paris magazine who snapped them up and asked for more.

Andre began to wander through Europe taking pictures. Those early days contributed much to the man of today. The vigorous outdoor life is responsible for his powerful, broad shouldered physique. His ability and determination is such that it was only a short while after his entry into the United States, more than 20 years ago, that his work was in constant demand by the nation's top magazines.

Bold, powerful glistening nudes in natural sunlight are considered one of De Deines' trademarks. He also prefers to shoot from low angle.







Dramatic use of sunlight and classic sculpture influence DeDienes work in which the glamorous models are frequently told to pose naturally. He likes some poses so well, he has said that he would like it if the models would turn to metal and stay in position forever for all to see.



DeDienes specializes in outdoor studies. "When I set out to work," says Andre, "I look for happy surroundings that make me feel at home. This will usually be way out on the seashore or deep in the wilderness. I have no desire to make tricky pictures but seek a sincere and direct approach. To me, a good nude study must not only present the body itself, but the intellectual ideal behind it."

DeDienes only infrequently tells the model how to pose. Most of the time, he gets what he wants by just standing by and allowing the model to fall into natural poses and movements. "I like to express in my work, a good deal of sensuality," DeDienes says, "but only if I can avoid over-doing it." He regards the posing of a lush, nude model as strictly an individual matter.

"There must be a great yearning to express and convey beauty and perfection," is the DeDienes summation of the aims and objectives of good figure photography. He adds that he is "frequently so enthusiastic about some of the poses pictured that I wish the model would turn to marble or bronze right at that very spot so they would stay beautiful forever."

The interest in duplicating sculpturally what the camera has captured no doubt stems from DeDienes' early endeavors in Paris in the world of art. He was much influenced by the work of the great sculptors that he saw and studied. The work of Andre Steiner, Pierre Boucher, and Jean Moulé exerted particular influence on DeDienes.

7oltan Glass



SOME YEARS AGO, after a particularly frightening automobile race, a Hungarian racing car driver came to the conclusion that he had embarked in a career that might leave something to be desired in the matter of leading a long, healthy life. After careful consideration, the driver made a quick switch to a safer, more lucrative profession—figure photography. He is Zoltan Gass, MODERN MAN pick as one of world's leading exponents of pinup queens.

Glass has had no reason to regret the day he forsook his goggles and racing helmet in search of a life that offered more than momentary excitement. Not that he has not led an exciting life in his present capacity, but it has the added virtue that it is vastly more creative than the former profession.

To Glass, figure photography is fun and this is probably the key to his great success. Although most of his studies approach the rarified atmosphere of fine art, this is not his prime concern. He also places no strong emphasis on the fact that most of his models are gorgeous; rather, Glass seeks to describe the female form delicately with the model merely a device in the compositional structure. She is always surrounded by props or attired in an unusual, and often incongruous costume.

Glass has a fertile imagination which comes up with some of the weirdest props for his figures. Odd-shaped chairs, turned away from the camera and the model, are frequently used in the Glass studies which have a tightly balanced composition.

Despite the de-emphasis of the importance of the model, Glass still feels that the subject contributes much to the success of his pictures. "I regard each female figure as an individual unit with its individual mood and atmosphere," he says, "I always try to give each of these living figures its own environment, and express something beyond the visual." In seeking the proper setting, sometimes Glass works with figures which he says demand an outdoor setting, though most of his studies are made in his London studio.



Figure study filled with odd props, but still having perfect composition is typical of Zoltan Glass work. Model on tiger and leopard skins is set off by a futuristic drawing.

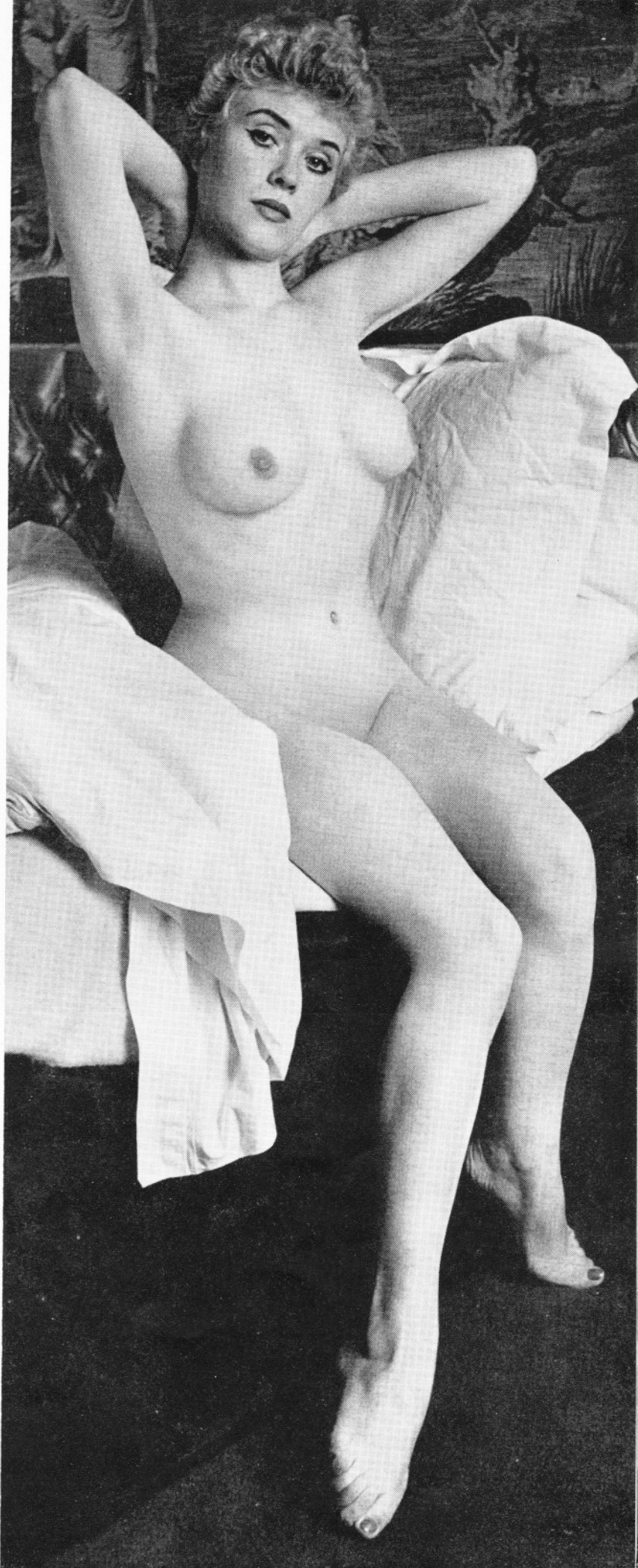




High key youthfulness combined with perfect composition are spelled out in Glass study (left). Feeling of restraint can also be felt.

Soft, sexy quality with rumpled pillow and painting in background (right) gives study an environmental setting Glass was seeking.

Offguard pose (below) of young model who is combing her hair and looking into studio mirror is another of the many Glass techniques.





Keith Bernard

A FORMER STUDENT of architecture and civil engineering is a MODERN MAN nomination as one of the outstanding figure photographers in America today. He is Keith Bernard, a diminutive man with a mustache who operates on Hollywood's Sunset Strip. Keith set his sights on a career in Hollywood while he was still in college at the University of Missouri, though he was unable to attain his aim until a half dozen years had passed. During that time he put in a three year hitch as a Navy air photographer. Keith regards figure





photography as one of the most challenging fields in creative art. He points out that the portrayal of the vital radiant perfection of the female nude is one that has challenged the artist throughout the ages. And the queens presented on this page prove it.

Bernard feels that the modern figure photographer has a job to do in addition to providing pleasant studies that sell. "It is incumbent upon the photographer to provide our descendants with a proper appreciation of their lovely and glamorous feminine ancestors," he says, "This opens a most rewarding field to the photographer. The sympathetic, tasteful handling of the nude subject has been left to us by default and it is up to us to make of it what we can."

The basic honesty of the camera has done much to bring the people of the world face to face with the reality of living, according to Keith.

Lush pinup queen by Bernard is typical of his work in which search for beauty finds natural expression.





modern man

